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SIMON HARMON VEDDER

AMERICAN PAINTER OF PORTRAITS
AND FIGURES—AND ILLUSTRATOR



AMONG the younger element of the large colony of American artists residing abroad, and one who is making a decided and acknowledged success in his profession, of which his countrymen can but be proud, is Simon Harmon Vedder. Mr. Vedder was born at Amsterdam, New York State, about thirty-seven years ago, and commenced his study of art at the Metropolitan Art School, New York, when J. Ward Stinson was principal. After leaving the art school, Mr. Vedder worked industriously for the two fol-

lowing years, resolving in the meantime to study in Paris when opportunity afforded.

Like so many of our young American artists, when they get the Paris "bee" in their "bonnet," all efforts were directed toward the accomplishment of this ambition—study in the great art center of the world—and Simon Harmon Vedder was no exception to the band of enthusiasts. So we find him studying in the Julian School, Paris, and later under Gerome in the Ecole de Beaux Arts. Our young artist had been but a year in Paris, when we find him represented in the Salon, and he has kept up this reputation each year since.



AMERICAN INDIAN PONY RACE.
—Simon Harmon Vedder.

In 1893 two strong bits of portraiture by Mr. Vedder, hung in the United States Department of Art at the Columbian Exposition, and in the same year he was represented in the Paris Salon by "Girl with Guitar," showing a young woman sitting sidewise to the spectator, her fingers dallying with the strings of the guitar, while her head is turned, so that her merry, laughing fea-

es, which attracted much flattering comment. It was named "American Indian Pony Race," and was really a transcript of the race by that name given in the Buffalo Bill show. Before painting this picture, Mr. Vedder traveled with Colonel Cody and his "Wild West" show, then touring the continent of Europe. He studied it in Paris and then traveled with it to Brussels and



GIRL WITH GUITAR.
—Simon Harmon Vedder.

tures look out from the picture. There is a certain expression of roughish coquetry on the face that is charming and fascinating. This work was also exhibited at Munich in 1894, afterward in London.

In the Paris Salon of the latter year, Mr. Vedder was represented by a pretentious canvas, seven feet three inches by thirteen feet four inches,

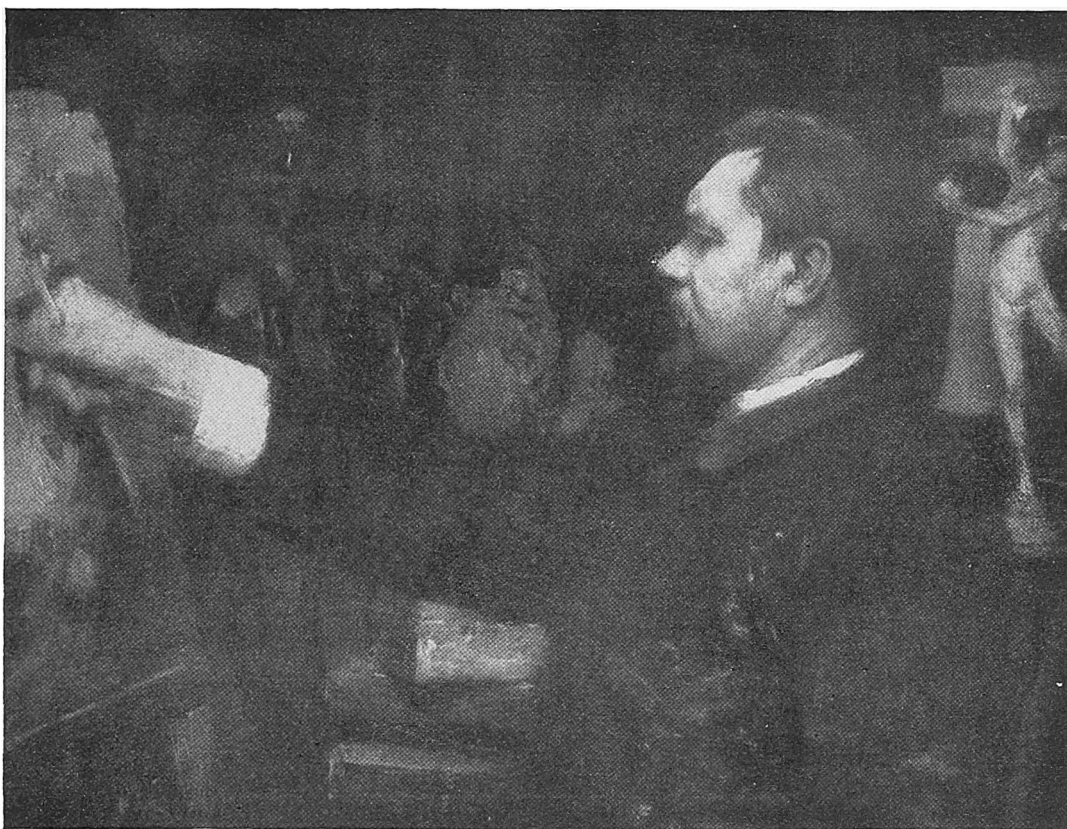
Antwerp. Then the "Wild West" crossed to England, touring through many of the principal cities of that country, Mr. Vedder remaining with it the whole time for the purpose of sketching and study. The figures in the foreground of this picture are a little under life size. They are well executed, and there is that rush and go to the picture characteristic of this sport among the

Indians. This canvas was exhibited in Munich in 1895 and in London in 1896.

A very important portrait by Mr. Vedder was seen in the Paris Exposition of 1900. It had also been in the Paris Salon of '94. It shows the eminent French sculptor, M. Auguste Sachetel, at work in his studio. It is characterized by strength as well as an exquisite effect of light and a proper understanding as to necessary detail. This portrait was executed as a commission for the Art Museum at Lyons, France, the native town of the eminent sculptor. So a typi-

cal strong work by our young American artist is seen in a place of honor in the country from which he received so much inspiration.

It shows a desert country of rocky formation, bathed in a tender, fitful moonlight. In the foreground is seen a lion and lioness in slinking attitude, for in the distance is the Virgin with the Holy Child, and Joseph making their way across the scene of desolation environed in a mystical radiance, which has evidently cowed the savagery of the fierce beasts, for they are stealthily making for their coveted lair. There was a wonderful suggestion of safe-guardedness in the environment of that little group, as well as a clever touch of awesome fear in the attitude of the-



PORTRAIT AUGUSTE SACHETEL, SCULPTOR.
Simon Harmon Vedder.

cal strong work by our young American artist is seen in a place of honor in the country from which he received so much inspiration.

One of Mr. Vedder's most important works, "The Flight Into Egypt," was seen in the twelfth annual exhibition by American Artists at the Art Institute, Chicago, in 1900. It had received honorable mention at the Paris Salon the year previous, and had been awarded a medal at the Crystal Palace in London. This picture was the most original in treatment of a well-worn theme.

sinuous king of the desert and his mate. This work has been etched by Herbert Dicksee, and this lovely work of art, so original in composition and treatment, is having an extensive sale, both in England and on the continent.

Mr. Vedder has also been very successful as an illustrator, but his work in this direction has been principally for magazine and book publications in England. He has illustrated editions of Sir Walter Scott, Thackeray, Captain Marryatt, Shakespeare, Lytton, H. Dumas and Bret Harte.